THE STAR GAME:
ADVANCED & ASSORTED TREATISES BY THE +O+

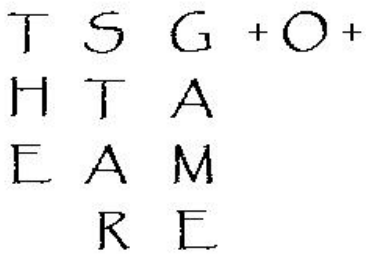
CONTENTS:

[I] THE STAR GAME
(i) Black Magical Sympathy and the Star Game:
(ii) Mapping an Energetic Node
(iii) On Abstraction
(iv) Micro-Matrixes

[II] Abstract Literature: A Training Exercise
[III] On Geometric Complexity
[IV] The Star Game: 18 Points of Strategy
[V] Simplifying the Alchemical Transitions
[VI] Benefits of the Star Game: As a Training Device for Managing a Temple

[VII] Star Game Construct Method
(i) Image of the Basic Stargame
(ii) Image of the Starcubes
[VIII] Online Stargame Tournament
(i) Image of Online Stargame Boards w/Co-Ordinates.

[IX] The Stargame: In-depth MSS from NAOS
[X] Further Moves and Insights
[XI] The ASG3D Project



[I] Black Magical Sympathy and the Star Game

The ONA's Star Game – composed of a richly layered mathematical/symbolic miasma of shifting energies and alchemy, a miasma that conceals many hidden levels and insights - is an enigma for many. Even when simply played as an exoteric game, it has proven difficult for some to understand. The intricacies of the Game increase even more when played via an electronic format – where synchronicity and understanding of the rules and orientations are sometimes at odds between players, causing chaos and confusion.

Although it will be but briefly commented on here: the rewards for learning, practicing and understanding the Star Game are substantial. Beyond the skills that are developed by learning to manipulate alchemical energies - the archetypal roles that persons assume unconsciously in Role-Playing, Chess and other games of strategy and competition, are also assumed by players of the Star Game. The role taken by another player can reveal to an intuitive mind many things about the nature of one's opponent and offer valuable insight into how that individual approaches, solves and deals with obstacles in a variety of situations. These observations can be used to form a skeletal frame for the creation of a map of that individual's energetic nodes and thus the means of control over that individual through black magical sympathy.

Sympathy is created by tapping into [re-creating a semblance of] the specific energetic currents in causal matter to match the resonance of the energetic level of a particular individual, group or Aeon etc. The seven fundamental energies present in the Causal Aether [representing the totality of causal being] are spiral in nature, helical to be exact, and emanate in concentric circles that overlap one another giving rise to energetic, and to some degree, geometric resonance throughout all the forms in the Causal. That is to say, that from the source nexion where these fundamental energies enter and then interact with the dimension of the Causal, the energies spiral outward in coils as 'emanations' or copies of the original nexion. The greater the distance emanations travel from the source nexion, the 'weaker' the emanations become, losing some of their vitality and increasingly becoming imprisoned in matter - crystallized as a static causal form. Static causal forms, although vastly varied and seemingly unique and separate in nature – are nevertheless connected by the life-blood of the acausal current that is implicit within each of the seven fundamental energies. Thus, all emanations are connected at a deeper level than the material

causal one, with a common thread of the original energetic structure 'echoing' through all of them. The original energetic structure is the core essence of the energy regardless of the forms it takes, analogous to the prime 'AGCT' code of DNA from whence all other genetic codes [and thus forms] originate.

The human being, for instance, acts as a higher/lower tier of cosmic essence [pending one's perspective of scale] whose energy and indeed physicality is geometrically a replication of the original current from whence it came. This is not to state that the source nexion is man-shaped, but that man is both a reflection and a refraction of that 'neo-energy', thus both he and his world are cyclical in nature as per the original energetic emanation. Although there are parallels that can be drawn with the inner and outer realms that may be perceived as in secret balance, i.e. the sprawling stars and our isolated planet, echoes the isolated mind among millions of others - energy takes forms that are cyclical not for their appearance, but for their resonance, their underlying principle if you will. I.e. the atomic structure of Quartz which is tetrahedral in shape is a naturally occurring resonance of energetic geometry – that can be magically replicated in sympathy by a larger energetic formation designed to copy its essence: viz. a quartz rock in the shape of a tetrahedron. Sympathy with this energetic node can be further tapped into via the act of a magician whose act of heirogamos is the becoming of another 'tetrahedron' - a joining of masculine and feminine qualities, or causal and acausal energy, a rite of resonance with the original current and a reproduction of its geometrical essence on the human level; a synthesis of sympathy with ever increasing macro [and micro] forms. To take it beyond this level of resonance would require the individual to form a resonant group [Qv. Aeonics]. Hence, it can be seen that the resonance between forms does indeed have a cyclical emanation, despite the obscurity of the connection between those forms when viewed causally and when discerned by their outward appearance alone. Thus, 'cosmic resonance' and sympathetic magick is a matter of finding the similar essence in all things that connects the forms of appearance together – and tapping it, by finding the nearest hidden or 'occult' link.

Although sympathy can be created, and a map made of the energetic nodes of an individual for the purpose of black magical interference and intervention without the Star Game, the design of the Star Game lends itself powerfully to the development of sympathetic awareness. When placing curses, intending events, or psychically interfering in another's affairs by using black magic, we are essentially working magic on a human-focused plane and as such must operate within human-oriented parameters. Or put another way, we must find specifically human locations to focus our power on in the realm of things that can be manipulated on that level, can put pressure on a human, i.e. emotions, ethics, obligations, physical weakness, habits, temperament, status, wealth, reputation, biology, psychology, philosophy, etc. Whatever, the important thing to note is that all forms contain within themselves, the means to their own destruction simply by virtue of being a form.

Because of the Acausal connection in all things, all human things are echoes of both a purer and a baser energetic level. These echoes can be stripped of their form, traced to a purer/finer source, and made resonant with the will. I.e. a habit that annoys can be traced to belonging to the specific network of connections that make-up the brain matrix of the individual with the habit, the habit as a program, the program as a

mode of the ego, the ego as a product of consciousness, consciousness as life, life as acausal charge. Hence choices can be made as how best to exert influence, because the habit can be isolated to a specific location or plane on which it can be said to be operating. Change of this habit can then be made by using the subtle forms of the matrix such as personal influence, psychology, sociology, persuasion, making an individual aware of their habit or the less subtle forms of punishment, character assassination, or violence, for example.

Pending the skill of the Satanist, many situations can be changed without a 'magical' solution. However, where it is observed that this habit 'echoes' throughout other manifestations of energy exhibited by the individual, i.e. a tendency toward greed, or destruction -whereby a similar blueprint of energy is emanating from many or all aspects of the individuals spheres in a similar manifestation – this is an indication of the nature of the imprisoned energy and its capacity to be affected by resonance. Typically, the harder, more overt, more distinct the compression of energy the easier it is to find a resonant form with it. This owes much to the self-imprisonment of form and the suppression of spontaneous creation imposed by an individual's lack of awareness of the acausal - causing entrapment in the material [and predictable] modes of human behaviour in the Matrix. Observing the behaviour of a players movement of the pieces then, is akin to observing the manner in which those pieces are interpreted: and can be magically simplified [Qv. Apprehending the Dark Gods as they are] and the human-ness intuitively reduced to determine which energetic nodes the player has sympathy with. Hence the reactions to situations that arise during play, the discussions that ensue from playing, and the interaction between the players during and after play is as much a part of the Star Game as is playing to win.

Yet, interpretation, of anything, is a tricky and ultimately heuristic business. There are no charts of correspondences that can be consulted to determine the energetic nodes of a person based on categories of behaviour, attitude, action, etc – only magical skill developed by training the faculties of intuitive understanding – i.e. by playing the Star Game, can give rise to this acute perception. Intuition is based on accumulative experience, wisdom [i.e. knowledge that has been tried and tested practically as well as theoretically] and empathy. But humans by and large fall into three categories – unpredictable and/or repetitive. Whereby energy solidifies as the causal ego, the ego in turn solidifies the world's energies by interpreting them for its host being, and knowledge of the principles of resonance and the process involved is to know thy self and enable a better interpretation of it all.

Mapping an Energetic Node

For development of magical skill, practice of the Star Game can help develop both inner and outer alchemy on the personal level. However, for effective black magick and to capture the energetic nodes of an opponent, said opponent should ideally be an unsuspecting victim without knowledge of the '18 points of strategy' detailed further on in this manuscript, for instance. I have also found the Star Game to be better used as a tool of black magick without opponents, i.e. with two or more persons united on the same "side" [as a collective player in solidarity] effecting

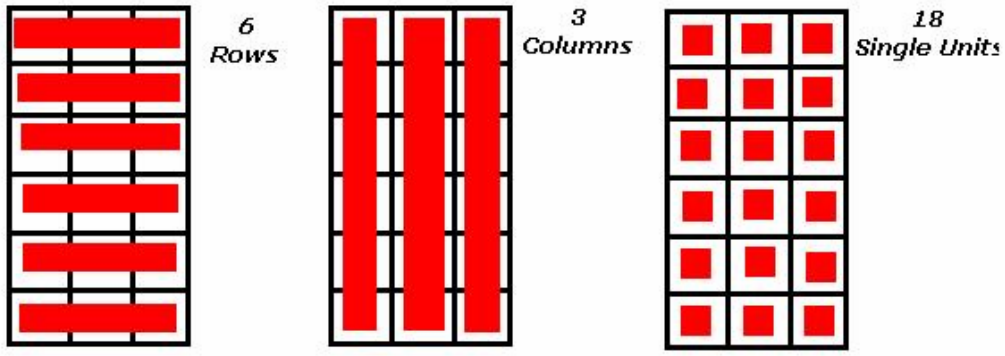
changes as a team upon a separate external target or aim; each playing a part in altering the nodes.

For this to occur; it is first necessary to map out the esoteric values of the target before one can manipulate those values in accordance with one's will. A working process of mapping out esoteric values has proved elusive to many attempting to understand the SG, and it is likely that an entanglement in the dogma of `oneness' very similar to that surrounding the nature of the Philosophers Stone has prevented the development of abstract thought crucial to understand the esoteric nature of the game necessary for Supreme Black Magic.

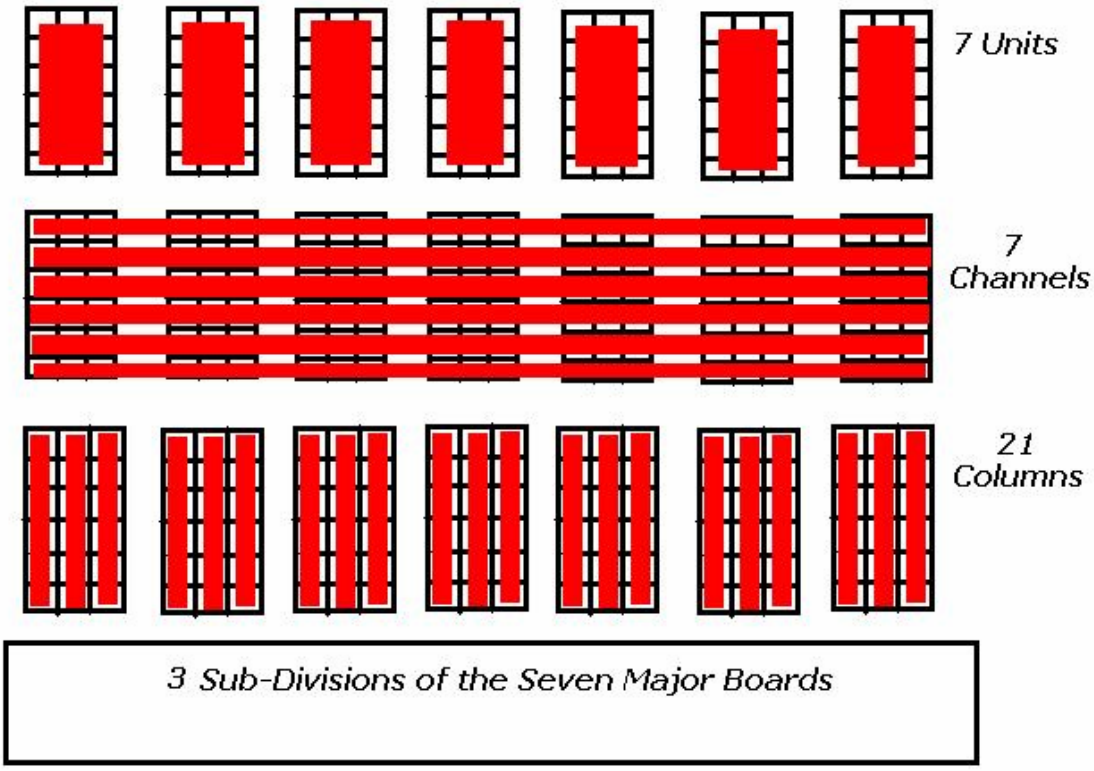
Quite simply, the Art of Sympathy/Resonance requires either an exoteric form on which points can be physically defined and mapped [Starboards, an effigy, a photograph etc], or the use of intuitive esoteric abstraction and an excellent memory. We will touch on both.

Means to indicate different nodes of information are crucial to sympathetic magic. [I.e. the parts of a voodoo doll in which to direct intent via pins]. Consider the scope of the Star Game to provide this. There are two colours for the squares and two colours for the pieces. The squares are causal or acausal in nature pending the colour, and give rise to different alchemical modes pending the colour of the piece occupying the square as each colour piece can occupy a different or same coloured square. [Black/white, white/black, white/white, black/black.] Each alchemical playing piece is capable of 9 symbols of representation across seven boards broken into 18 individual squares, a black or white pentagram, 3 x 7 columns, or 6 x 3 rows. Furthermore, the pieces that are placed create a larger tapestry with regard to the exoteric squares, pieces, colours, and the esoteric mentality of the players. Pieces may be removed, and alter in nature with every move, bestowing and removing special abilities. Each piece has two varying alchemical symbols. There is also the addition of the four vertical tiers of the advanced game with, at the very least, 81 pieces to create even greater diversity. As a mode of abstraction: the Star Game is capable of representing virtually limitless possibilities.

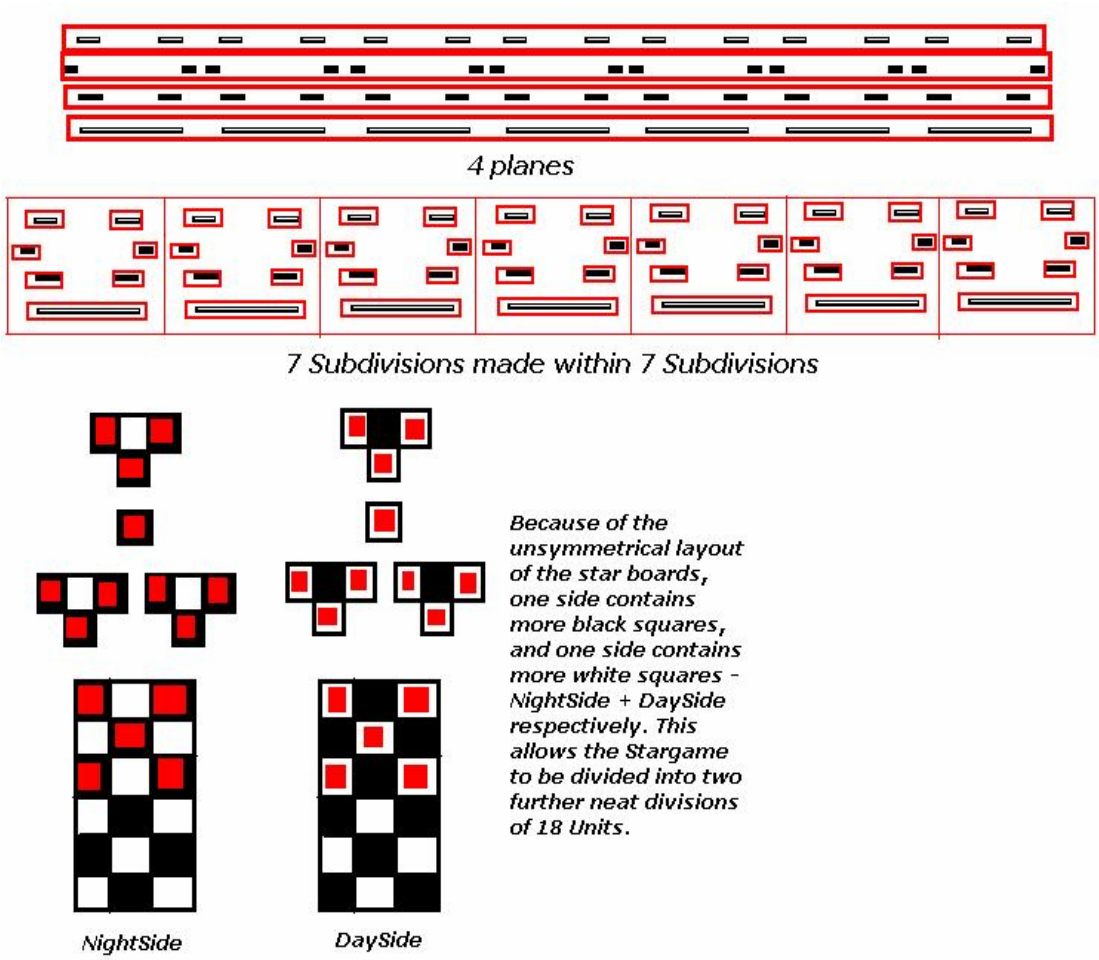
Each colour, each square, each piece, each board, and each different alchemical equation is in essence a symbol which can be assigned a magical value using the principles of sympathetic resonance. To many, the Star Game is thought of as having a static pre-determined method of capturing essence within the alchemical representations. This is true, and, untrue. While the ONA’s Star Game has its own esoteric rules of play, and lends itself spectacularly to the purpose of sympathy, it is nevertheless only a base tool used to channel the power of magic. Although not as impressive, seven stones could just as easily be imbued with exactly the same intent. Whatever the tool, what is important is that representations must be magically captured, whether using the symbols of the Star Game or the pins of the Doll or the energetic nets of the mind/intent; it is the intent of the magician that is the magical key, not the tool, and in all cases, what is captured in a tools representations is individually determined.



3 Sub-Divisions of a Major Board

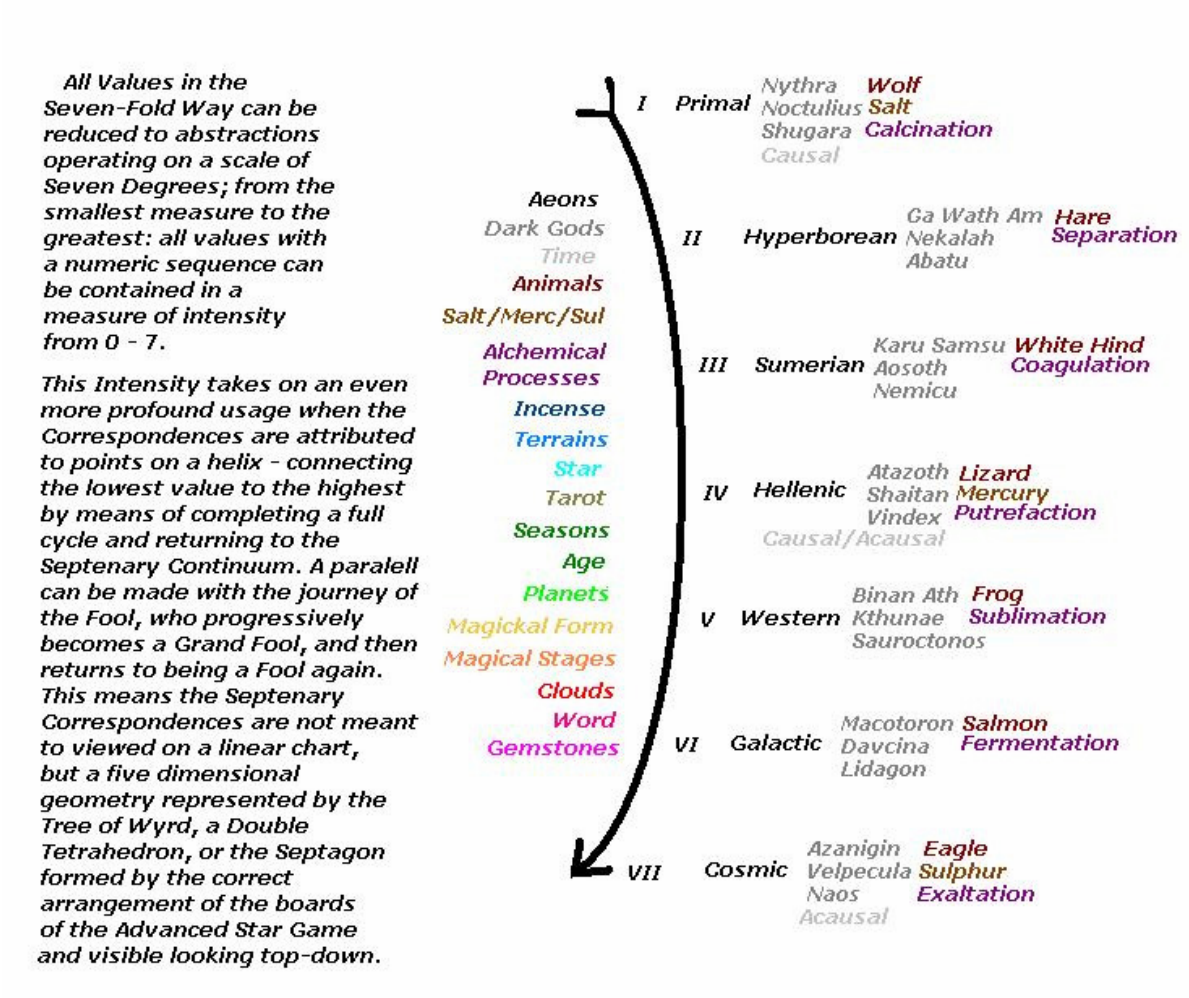


3 Sub-Divisions of the Seven Major Boards


4 planes
7 Subdivisions made within 7 Subdivisions
Because of the unsymmetrical layout of the star boards, one side contains more black squares, and one side contains more white squares - NightSide + DaySide respectively. This allows the Stargame to be divided into two further neat divisions of 18 Units.
NightSide
DaySide

The ONA makes connections between its many layers of symbolism in degrees of intensity, relying on the intuition and self-possessed creativity of the initiate to solve a problem with many solutions. When directly tutored by ONA this may be different – but publicly the ONA applies the post-modern approach of the maxim "sort it out your self" – effectively limiting understanding of the Star Game from an initiated perspective, but perhaps doing so with the intent to avoid dogmatism. Yet there are clues and instructions scattered over the whole corpus of ONA writings in micro/macro templates that show how to make the "definite" connections that many seek. I.e. in the Septenary Correspondences the tarot numbers and cards are aligned with various energies/gods each of which can be said to be archetypically resonant. The main source is called the Nine Angles, from which is formed the exoteric tree of Wyrd, and from this Seven energies or Planets, each further categorized by further resonant correspondences i.e. Venus, Aosoth, Hel, Love and Ecstasy, the number 14, etc, corresponding to the board Antares. This premise of correspondence is based on the Third Way of Magic and the Septenary Tradition and hence it can be assumed that ONA are in possession of a superior means of creating sympathy and resonance specific to their Tradition. However, it is often assumed that the secret to sympathy relies on particular moves inherent within the Star Game as though the magic was in the pieces themselves, and, while a magician still believes it is the tools that are magic, this will hold true. Nevertheless this stage should be surpassed and give rise

to pure [and tool-less] Intent - and the essence of magic separated from the appearances within which it is concealed. The Star Game itself will teach them this.


All Values in the Seven-Fold Way can be reduced to abstractions operating on a scale of Seven Degrees; from the smallest measure to the greatest: all values with a numeric sequence can be contained in a measure of intensity from 0 - 7.
This Intensity takes on an even more profound usage when the Correspondences are attributed to points on a helix - connecting the lowest value to the highest by means of completing a full cycle and returning to the Septenary Continuum. A paralell can be made with the journey of the Fool, who progressively becomes a Grand Fool, and then returns to being a Fool again. This means the Septenary Correspondences are not meant to viewed on a linear chart, but a five dimensional geometry represented by the Tree of Wyrd, a Double Tetrahedron, or the Septagon formed by the correct arrangement of the boards of the Advanced Star Game and visible looking top-down.
Aeons
Dark Gods
Time
Animals
Salt/Merc/Sul
Alchemical Processes
Incense
Terrains
Star
Tarot
Seasons
Age
Planets
Magickal Form
Magical Stages
Clouds
Word
Gemstones
I Primal Nythra Noctulius Shugara Causal Wolf Salt Calcination
II Hyperborean Ga Wath Am Nekalah Abatu Hare Separation
III Sumerian Karu Samsu Aosoth Nemicu White Hind Coagulation
IV Hellenic Atazoth Shaitan Vindex Causal/Acausal Lizard Mercury Putrefaction
V Western Binan Ath Kthunae Sauroctonos Frog Sublimation
VI Galactic Macotoron Davcina Lidagon Salmon Fermentation
VII Cosmic Azanigin Velpecula Naos Acausal Eagle Sulphur Exaltation

On Abstraction

The Star Game teaches abstract thought. Abstract thought is the ability to free the mind from taking a stance or position as absolute, while simultaneously asserting/dissolving its absolutism. It is also the ability to generalize a subject in many different frames, simultaneously accurate. See this definition by Wikipedia.

”Abstraction is the process of reducing the information content of a concept, typically in order to retain only information which is relevant for a particular purpose. For example, abstracting a leather soccer ball to a ball retains only the information on general ball attributes and behaviour. Similarly, abstracting an emotional state to happiness reduces the amount of information conveyed about the emotional state.”

Take a newspaper for instance. It is atomic, geographic, relativistic, chemical, and

occupies many frames of reference all at once and also contains/IS the potential for other frames of reference. Here is the newspaper broken into six frames of reference, simultaneously accurate:

1) A publication

(2) A newspaper

(3) The San Francisco Chronicle

(4) The May 18 edition of the Chronicle

(5) My copy of the May 18 edition of the Chronicle

(6) My copy of the May 18 edition of the Chronicle as it was when I first picked it up (as contrasted with my copy as it was a few days later: in my fireplace, burning)

The same principle of Abstraction here, applies to the Star Game.

Micro-Matrixes

A micro-matrix is simply a term to denote the division of a larger field into a smaller one; a method used to increase the precision of resonance. The seven boards of the Star Game are, for instance, a micro-matrix of the Tree of Wyrd that can be subsequently broken into smaller and smaller `micro-matrixes' [by thought and symbolic representation] to increase the level of representation using both `intuitive' and `given' modes of intensity to capture a sympathetic resonance. Whereby a `given' mode means a correspondence given by ONA, i.e. White squares correspond to the Acausal - and an `intuitive' mode means placing a specific alchemical piece on a specific square to represent something specific in any way that an individual sees fit to represent the mode trying to be captured.

I.e. placing a sulphur piece on a white square is intended as sympathetic magic of an Acausal nature and involves alchemy of advanced or adept intensity. Its placement is both directly and indirectly related to the other matrixes by which it is surrounded in the same way that tarot cards relate to other cards in the spread as a part and as a whole. By creating another micro-matrix inside this one, other pieces may then be placed to represent a specific sub-mode in even finer detail. For instance, the board 'Sirius' might be chosen to represent one of seven individuals whom the magician wishes resonance, and is thus named N.N. to represent the victim. Following this, the N.N. board might be further broken into 18 squares to represent the individual more accurately and the first row of squares assigned to `Personal Interests'. The magician knows N.N. has an interest in Tantric Sex but that N.N. is experimenting with it

without any real spiritual connection and aggravates his partner with his foolish remarks. The Magician selects a mercurial [i.e. representing beginning] piece to represent the lack of intensity/interest and then pending whether the sympathy is to aid or hurt the couple in question, changes the piece to a salt symbol to magically solidify N.N.s connection to Tantra, or removes the piece altogether to destroy what connection there was. Either way, it is the magician's intent that imbues the piece as sympathetically representative of the individual's interest with Tantric Sex Magic.

As another example, to sympathetically represent a Country, it is necessary to `feel'/intuit its energies and properties and to channel those properties into an accurate model. One begins by designating its Cultural vitality; i.e. is it in decline? If the population of the country depicted is at the decline of its culture one might use a lot of Sulphuric pieces to demonstrate psychic degeneration/new birth of its peoples, then proceed to increase the complexity of the model by capturing this degeneration. I.e. With the seven boards representing Australia, the boards are separately used to capture its demographic by being broken into micro-matrixes of the Psyche of the Average Individual (1), Ethos of Australia (2), Political Control (3), Cultural Inheritance (4), Forces against Wyrd (5), Forces Allied to Wyrd (6), and Aeonic influences (7). Sirius is then further dissected into six rows, each a smaller matrix: i.e. "Mentality", "Aged/Youthful population", "Interests", "Race predomination", and so on. Then on each row of 3 or 6 squares (pending division of the board horizontally or vertically) one might break three columns into six rows, each row composed of three squares and designate them "Race Predomination". The first square as "Aryan", the second "European", and the third "Turkish".

Following this one might use further pieces to indicate intensity, number of, type of, or some other value etc within the other squares, for instance, sal/sal to indicate a lower number of Aryans, and mer/mer to indicate a mass of Europeans for instance. And so on. Also, when using sympathetic magic, the intentions imbued in one's sympathetic model are not lost even if they are physically obscured by the changing around of pieces or overflow of other marked nodes from other matrixes. Simply by Intending resonance with the seven Aeons creates a mimetic echo implicit within the magician that cannot be corrupted by the limitations of the third dimension and its tools of representation. Thus, altering different pieces of the physical blueprint to further accurately affect empathy with the target can be done at any time without losing any of the essence of any of the matrixes. One's intent is all that matters, for one is creating a model of resonance not on the tool itself – but in the magician.

The energy of numeric, magical, or emotive intensity is captured using an alchemical symbol with a corresponding degree of intensity of the nine available to mark an empathy with each of these matrixes as intuition/knowledge/understanding of these currents. Because this symbolism is abstract, only intuition can guide one in choosing the most appropriate symbols to use to create an ultimately subjective and privately understood resonance stored in the memory.

And this is exactly how empathic magic with each board of the Star Game is composed. Each Salt, Mercury, or Sulphur piece represents a specific property such as Causal or Acausal Time, Intensity, Degree, Formation/Plateau/Decline. These

names are only abstractions projected onto the cubes of the Star Game they are not the essence of the magic itself. The essence itself is Change; in being able to witness exoteric transitions from one mode to another shift smoothly like a river current, whatever those currents have been chosen to represent or understood to be. Within a frame of seven degrees, all abstractions are possible. Coupled with the enormous number of possible combinations of degrees of alchemy, colour, and individually determined matrixes and assignments to these abstractions – the SG is indeed a work of supreme black magic, as a mirror of the essence that Is.

> [Human error is used to simulate the element of Chaos by penalizing players for making an illegal move, misquoting their co-ordinates, or breaking one of the other rules such as the three-limit move on Naos by awarding a forfeit and thus a loss of a turn. This element cannot be predicted and destroys the mathematical certainty of the Star Game. - See 18 Pts of Strategy MS]

[II] Abstract Literature: A Training Exercise

In the training exercise that follows, Initiates are expected to fill in the blanks and supply various stages of appearance and essence that resonate with the text via descriptive phrasing or intuitive mastery. Creative talent alone may not necessarily be useful here. Whereas imaginative exercises generally call for creative skill to be employed to communicate effectively and evoke a suitable reaction from ones audience, 'The Star-Game' requires more than a creative writer. It requires a chess-player too.

The first two descriptions are easy enough – and will set the mood for Kathryn's character by detailing her environment. The third description of how Kathryn knows Dagon will be more difficult because it will set the dynamic between them that will have an effect on how the reader perceives Kat and Dagon to play the Star Game. The fourth description will test intuition of sinister dialectic and satanic manipulative skill, while the fifth and last an intuitive understanding of the Star-Game. The narrative takes the approach of an organic Star Game, where moves on the board are not merely exoteric chess, but are earned by performing a high-stakes resonant action in the real world in imitation of the alchemical energies of the Star Game.

~

Kathryn stared intently at the solid black lettering on the wan yellow paper in her hand: "*SUL/SUL NAO18D TO SIRIUS5N XX MER/MER STOP ITS YOUR MOVE STOP DAGON STOP"*, just to be sure. The telegram had arrived early that morning, delivered by a pale-faced delivery boy in a cadaver-blue uniform.

"Whatever makes the world go round" she had said to herself as she closed the door, already weary of the mundane exercise of thanking civil servants for their 'services'.

(Provide a detailed description of the surroundings such as the house, style, furnishings in which Kat resides, leading up to the Drawing Room where Kat plays her Star Game.)

(Provide a detailed description of the Star-Game, adding colours, symbols, or descriptions of its design, perhaps additional features that might adorn it.)

She gazed thoughtfully at the boards silently congratulating her invisible partner for his strategic genius.

You're a wily one Dagon… I'll admit.

(Provide a description of how and in what capacity she knows Dagon – i.e. Is he a member of her Temple, is he someone she has met from the internet, is he an old friend from an opposing Temple, a politician or perhaps an opfer?)

Kathryn let out a sigh and considered the new arrangement of the pieces.

Dagon has two Mer/Sal on Sirius… hm… and a Sul/Sal on Arcturus – well that's interests covered then. Let's see, what else? He's predisposed to younger women and there's the trump piece on Mira from the seduction in May. Heiress inherited – thus money and power at disposal. Hmm, likely to be used on… yes already moving into position on Rigel… you shifty fuck.

Kathryn paused in her study of the boards to sip from a glass of red wine.

Look at the surroundings Kat. Concentrate. The power structure seems to be rising on Antares and on… Deneb? But the pieces on Deneb are mostly sulphuric, and anyway I see it he can't make another move for Mira yet since any combination of his current pieces wouldn't be able to sustain time on the Star long enough to complete the winning pattern… so what's his game then? Think Kat.

Two pieces on Naos – one, I know is the Game. The other… is possibly the little project Dagon's been financing with the old man's money. Something sinister, but what? A brothel! A brothel for blackmail! No. No, that wouldn't be it. Was it criminal?

The … oh Hell! She'd almost forgotten to change the last move - from double sulphur to double-mercury! An oversight like that could have skewed the entire game and forced her to forfeit. She'd be damned if

she was going to lose the Game like that! She re-read the telegram for a third time and with a chuckle replaced Dagon's Sul/Sul with a Mer/Mer on Sirius 5: removing the white piece previously occupying Sirius 5 from the board entirely. So. Dagon had prevented something from arising before it could even manifest. A tricky maneuver, especially since his actions would not be clear unless she could decipher the energies before her, or perhaps until it was too late.

Nothing on Mira… She gazed at the board, and from the corner of her eye she caught a glimpse of the gleaming black tile she had removed from Dagon a few moves earlier in the game. It had cost her dearly – and had taken months to figure out the fine details, and more than a year to execute. She smiled as she remembered the young girl's skin against her own. Ah, what a seduction! Barely seventeen and truly a whore of no small talent with a sexual repertoire to shame even the great Mae West. The young whippet had climbed the ranks of the private sector by reputation one by one (and sometimes two by two, or more) until she had reached the target. She had seduced the man yes – but that had not been the aim. The aim was to induce. Oh he'd been heartbroken when she'd left him and predictably he had let the whole business go to hell. Such was the strength of the girls 'charms' he'd even committed suicide thereafter. It was perfect. The media mogul's death had quelled the possibility of rumours of the Game leaking into the mundane world – and thus she had prevented Dagon's effort to expose her. She doubted exposure was his actual aim though. It was more likely Dagon intended to playfully unnerve her: test the strength of her pieces for weakness and glean strategic information pending the outcome. But she'd stopped him head on and triumphantly announced the removal of his Salt/Sul from Arcturus.

But now the stars were changing… aligning – and damned if she could see the constellation. She let out a sigh and then chuckled again, with good humour, at the tenacity and vigour of her opponent. Wherever he may be. She sat back and poured herself another red wine. After a moment she set down her glass and reached across to a mahogany chest of drawers from which she withdrew a slip of black paper and a yellow envelope. Alright Dagon, let's see how you deal with this…

(Based on what you have perceived from the story so far – provide a description of Kathryn's suggestion for a practical Satanic Deed to perform in order to allow her to continue the game and take her next move. What energies must she utilize on the board to meet Dagon's placement and what action corresponds to those energies? The ms "Black Magical Sympathy and the Star Game" may be of use.)

(Kathryn sends a telegram to Dagon. After she has chosen the corresponding actions to perform in the real world, describe the steps Kathryn takes in order to implement the chosen Satanic Deed. Finish by providing the equation of the alchemical transition she sends to Dagon.)

[III] On Geometric Complexity

[It is assumed in this essay that readers already have a strong grasp of the fundamental design and function of the Star Game.]

The basic version of the Star-Game can be built relatively easily using seven boards and 81 cubes (Qv. Naos). However, the advanced star-game bears questioning deeper, for although it seems theoretically possible to build a multi-layered star-game, there are in practical terms, unforeseen problems with space that limit the proposed design of the advanced star game to a bulky, ill-functioning, nightmare to play.

According to Naos - the advanced version requires four vertical tiers at each end of each starboard. That means eight tiers per starboard, and a total of 56 additional tiers. The hand must be able to move between each tier in order to place a piece, and a player should be able to see the pieces on the tiers as well as the prime starboards. Unfortunately, the advanced star game schematic does not take into account the size of one's hand, or the limitations of vision when staring down, up or straight ahead. If players are standing or sitting, the face of the cubes/tiles on the lower-most boards will be visible if looking downward, but as the line of sight progresses upward or downward to sharper degrees, sight of cubes is increasingly blocked by the boards and cubes. Also, because the boards are arranged in a spiral, there is even further obscurity. In practicality, the only cubes that will be visible in general are those that will be those on the furthermost edge – i.e. those directly in front of a players vision and should there be a number of cubes/tiles behind those cubes on the edge, one will not be able to see the faces of those cubes clearly without getting up and moving or adjusting the angle of sight. Using Perspex boards is one suggestion to minimize the inconvenience although it does not completely solve the problem. The glare of Perspex can obscure the faces of the cubes/tiles as easily as it can reveal them, but even using very thin boards does not resolve the limitations of angular vision – for the further down the tiers from the top, the more the light causes the Perspex to become opaque and often too dense to see through. And regardless of what material is used, with the space allowance needed to move one's hand in and out of the tiers, an obstacle is created that makes it difficult to move the pieces on the tiers nearest the support pole.

This might be acceptable if we had only one board of tiers but there are SEVEN of these bulky contraptions that, because of the height allowance needed to clearly see EVERY face on EVERY cube must each be considerably large. Seven of these boards require the players to alternately stand, crouch and move around the support pole in order to play the game. And because the boards are to be placed one above the other in a spiral so that each board only just overlaps the board below it - even if the cubes and boards could be shrunk, the problem of seeing and reaching each of the inner tiers edge is problematic because of the outer edge and the same problems of degree of vision/angle [and with smaller boards, visual acuity] of sight, persist.

Secondly: If the Star-Game manuscripts regarding design are strictly adhered to the board is geometrically clumsy, it requires getting up, crouching down, standing on a chair in some cases, and carefully reaching ones hand through and around and over to edge off cubes with ones thumb or fingers, and so on… It is not, in practice or in construction, an exoteric marvel; and this is important because while theoretically beautiful - all practical sacred geometry conveys layers of perfection whether micro or macro (citing the micro atomic structure and the macro crystalline structure of the tetrahedron) and therefore there is present a great incongruity because the exoteric concept is flawed. A geometric constant should be harmonic, the advanced star-game is not harmonic – it is virtually impossible to make it harmonic. There is not enough space to perform the actions required effortlessly or smoothly as would be expected of geometric harmony, but a game plagued with problems, a game supposed to be played in one sitting.

Thirdly: The only way to make the boards even closely comfortable to play, with all tiles visible at once, is to lay them out as flat as possible stacked like a staircase. Each board must overlap the outer edge of the next, and to prevent obstacles to the hand, there can be no spaced tiers, just a series of flat steps in the shape of the additional tiers stretching away from the centre board. However, this means that with the same done on the other side one ends up with extremely long boards. If we have SEVEN of these long boards attached to a pole then that pole must be fixed into the ground or made immovable because gravity will topple it easily enough. – but while in doing this we solve the problem of the invisibility of some of the cubes and the angle of sight to some degree, especially if the boards are made fairly small and the cubes likewise - we have violated the principle of tiers fundamental to the Advanced Star-Game.

Finally: The Advanced Star-Game cannot be made harmonic by virtue of space requirements and the angle of sight that limits how many faces of cubes can be seen, which becomes more limited pending the increasing arc of degree required to look up or down the tiers. What does this essentially mean? It means you cannot put a square peg in a round hole. The current schematic for the star-game requires players to constantly move in order to shift perspective to see the cubes: And is this shifting of perspective/learning to think in abstractions – not the actual point of playing the star game? Hence the spatial contradictions of it? Maybe a lesson lies therein for the stubbornness of those who refuse to depart from a theory that is obviously impossible to achieve in practice – or perhaps a test - to see beyond the mode of the physical star game to the lesson of abstraction conveyed underneath: eloquently, but esoterically made?

[Schematics for the SG were posted at several Sydney University Student sites but no word has come back about an undertaking to create a three-dimensional SG program to allow the SG to be played as per electronic chess – this would solve many of the spatial limitations under which the star game labors in the third dimension. It is hoped to develop such a project in the future.***]

[IV] The Star Game: 18pts of Strategy

Upon playing the SG a number of times I believed I had realised an inherent problem with the SG that allowed the player who went first to ensure a win in the exoteric game simply by following a number of strategies. Using standard ONA rules - the exoteric Star Game can be played to a draw every single time by following a simple mathematical rule or even just by mirroring the moves of one's opponent. It is [unless human error is used as an element of chaos as per the rules of THEM] logically impossible to win the SG for either opponent if both opponents are equally matched. If the game is played mathematically, i.e. as per chess mentality and each player sets out to increase their dominance over the other by creating as many sulphur/sulphur pieces as possible, it creates the paradox of the Arms Race as per nuclear weapons in the world today: players will one-up each other systematically with neither able to capitalize on the armaments amassed because their opponent has a highly similar arsenal. At best it results in Armageddon where both players engage in all out warfare, reducing each others pieces down until neither of them have enough pieces to form the winning sequence, both are rendered incapable of victory and the Game is thus a stalemate, [from start to finish]. And even played in this format esoterically, whereby each player maps out their opponents psyche in order to change it – is again, loaded, and a hollow [if possible] victory because it immediately places one player at a distinct advantage. I.e. if a perfect game is played, whoever opens, wins. I tested this perceived flaw against a number of players and found that it held true - whoever moved first could win by following the strategy of creating more sul/sul than the other player. The only way to disrupt this advantage is via some kind of chaos tile or by capitalizing on human error and players forfeiting their turn for making a mistake. These points of strategy will only be of use against players engaged in a 'raw' game – i.e. those who have no knowledge of the futility that arises from perfect play. Only if your opponent is ignorant of the mathematical certainty inherent in the Star Game is it enjoyable to play, to any degree random or useful for learning their black magical energetic net.

* [I.e. if a player makes a mistake, misquotes a move, or performs an illegal move, upon being noticed by their opponent they must forfeit their turn].

Key

1 = Mercury / Ego / Causal Time

2 = Salt / Self / Acausal Time

3 = Sulphur / Adept/Beyond Adept /Acausal Time merging into Causal Time

I - Pieces to aim to eliminate are those pieces closest to Mira that can move to form part of the winning sequence on their next move.

II - All things can never be equal - if you initiate taking an opponents piece, be sure that you have enough 3/3's to outnumber the opponents supply if they retaliate. Note - if you are not the opener of the game, and there has been a perfect flow of pieces made into 3/3, you will lose a take war.

III - Aim to eliminate your opponent's pieces that can transform to 3/3 on Naos in their next move.

IV - If the winning sequence is known; watch out for pieces gathering around Mira [and elsewhere] one alchemical move prior to that needed to form the winning seq. I.e. if the winning sequence is = 1.1 1.3. 1.2 Then watch out for a formation of = 3.3 1.2 .1.1

V - In contrast: organize your pieces to fall on Mira via the same strategy.

VI - Thin out clusters of pieces to allow ease of movement. Especially on Naos if the three-move limit does not apply.

VII - Be careful taking your opponents pieces on Mira. If your opponent can form a 3.3 or more 3.3's than you – they can replace your piece and take you back to square one with their piece still on Mira.

VIII - If both players exhaust all nearby chances to make 3.3 they will be down to a death match and whoever has their winning sequence ready to go can win in three moves; UNLESS their winning squares are occupied. But be wary in occupying the opponents winning squares: any 3.3 of your opponent may head straight for a blocking piece so choose a square to occupy that will not matter if it is filled by a 1.1 piece.

IX - 3's are the most valuable pieces of the game. In one move they can quickly become kill piece 3.3's or winning sequence fillers 1.X's

X - Try to outnumber the opponent's 3.X's and make it difficult for them to choose which of your pieces to eliminate.

XI - The very first move should be an innocuous move by one of the Antare 2's to Rigel. It will soon be forgotten as play progresses but prove invaluable if it comes to a showdown of 3.3's.

XII - At any given time your potential quota for 3.X pieces should exceed the potential quota for your opponent's 3.X pieces. Monitor this.

XIII - When threatened with a piece being removed (often during a war of 3.3's) move the 1.X's or winning sequence pieces to a position one step from Mira or if possible onto Mira. This will create the classic pincer position as in chess whereby whichever piece they take will leave you with the upper-hand. If they take your 3.3 they have let the winning sequence build up one more point and may lack the

necessary extra 3.3's to curb its growth. If they take the winning sequence piece they leave you with a 3.3 to attack them. A tricky choice.

XIV - The number of boards that must be covered for a piece to move into its correct or pre-correct position should be taken into account and memorized. Always try to have at least 3 pieces (or more if necessary, i.e. 5 piece win sequences) that can fulfill the win sequence in a minimum of three movements. Scan the boards each turn, and if there are not three pieces able to take position – make it happen. If the win seq. = 1.1, 1.3, 1.2, then 3.3, 1.2, 1.1, are needed in preparation to move into position. This also means one must be careful to calculate that when these pieces move they will be close enough so as not to undershoot or overshoot the Mira board and risk going past the correct sequence of symbols.

3.3 can move to any board – and has a 3 board jump to Mira. This piece is seldom a problem. But 1.2 can move only one board at a time – so it must be on Rigel or Antares if it is not to change sequence too rapidly before reaching Mira. Likewise 1.1

XV - Try not to crowd Mira with pieces. Salt Pieces need room to move past one another and into position. Also try not to block win squares with pieces showing the incorrect symbol.

XVI - Be careful to plan for additional movement that may be needed for pieces on Mira and can ruin the sequence.

XVII - Each piece passes through EIGHT other symbolic stages before coming back to itself. Try to calculate how many stages a piece will need to pass through before it can land on Mira or Naos – and memorize them. Thinking mathematically will enable greater strategy during game play. Also take into account how many stages a piece will pass through to get to Mira or Naos from ANY other board. I.e. a 1.1 piece on Sirius can get to Naos in four moves.

Sirius. 1.2 Arcturus. 1.3 Antares. 2.1 Rigel. 2.2 Naos.

XVIII - A random move every now and then simulates the element of Chaos in the cosmos and can help cover up a greater strategy or simply confuse your opponent.

[V] Simplifying the Alchemical Transitions

Using Cubes for the star game pieces rather than tiles has a number of benefits. Firstly, there are six faces on a cube and only two on a tile, thus using cubes with six alchemical symbols in one place limits time spent trying to find the right tile among nine different types. If using "one" face and separate symbols for each face, then 27 x 27 pieces are required to cover an eventuality that all symbols might read the same. With tiles, players must also change piece <u>each</u> turn.

If 6 FACES are used:

1 2 3 4 5 **6**
4 5 6 7 8 **9**
7 8 9 1 2 **3**

It does not completely solve the problem, but it does mean exchanging a piece far less often as some pieces may roll onto the next symbol. Instead of replacing a tile every move (or second move) one can simply turn the cube and replace it every five moves. 6,9,3 indicate changing cubes must take place as that cube has reached its symbol limit. For further convenience each set of THREE types of numeric cubes, 1234567, 456789, 789123, can be painted with a different coloured trim. Construction is as follows:

Cut 2 x 27 cubes from a thin piece of rectangular timber. Place each cube in a vice and sand its faces smooth using a hand-held (mouse) sander. Use the sander on an angle to blunt all the sharp edges of the cube – this will be painted later on with a coloured trim. Paint white. When dry, separate the 27 cubes into 3 lots of nine. Make sure each lot is kept separate from the others. Use a thin paintbrush to apply the following symbols in black paint. [Note: Repeat process with another 2 x 27 cubes - paint black and apply the symbols in white].

To 1st lot of 9 = Cube 1 = Mer/Mer, Mer/Sal, Mer/Sul, Sal/Mer, Sal/Sal, Sal/Sul
To 2nd lot of 9 = Cube 2 = Sul/Mer, Sul/Sal, Sul/Sul, Mer/Mer, Mer/Sal, Mer/Sul
To 3rd lot of 9 = Cube 3 = Sal/Mer, Sal/Sal, Sal/Sul, Sul/Mer, Sul/Sal, Sul/Sul

Paint the first "sequential symbol" on top of cube, i.e. Mer/Mer.
Repeat with other 8. Leave to dry.

Paint the next four sequential symbols on the adjacent band of the cube. Repeat with other 8. Leave to dry.

Finally, paint the last sequential symbol, [i.e. for Cube 1's it will be Sal/Sul] on the bottom face of cube. Repeat with the other 8 cubes. Leave to dry.

When dry, apply one colour paint out of three to the sanded trim [model paint is ideal] on all edges of the cube. This will help quickly indicate which sequence is contained on the cube when it is placed in the box with up to 81 others. Repeat for all 8.

While waiting for the 1st lot of nine to dry, you may wish to start work on the second lot. Take care not to get confused however - a cardboard display showing the correct symbol sequence to be applied may be useful when working intermittently on different lots.

Any system of colours can be used – provided they are bright and not black or white, i.e. Gold, Silver, and Bronze-Red. You will only need to look at the trim on the cube to know which sequence is on it, and if it has the symbol you want.

[VI] Benefits of the Star Game:

As a Training Device for Managing a Temple.

Practice of the Star Game, viz, working with the variations of alchemical combinations and processes as an alchemist experiments in the laboratory mixing elements; refining, congealing and putrefying chemicals and substances – is analogous to the training necessary to undertake prior to running a Temple and the individuals within.

In making decisions regarding the perception of the Temple, in resolving conflicts and difficult situations privately without losing face publicly and in managing the future by looking to the past, the alchemical chess-like organic of the Star Game is a means of practicing subtle, overt and deceptive manipulation. The Star Game teaches the pervasion of the 'Butterfly Effect', an effect which, wary of, can be instrumental in making predictive outcomes that may arise from one's conduct. By instilling the law of reciprocation; the game develops a heightened awareness of one's actions to cause change that may be detrimental if said changes become cyclical. It also develops the skill to strategize – to intercept problems and make decisions designed to counter repercussions, early on.

The context of Causal and Acausal time inherent in the Star Game offers more than the 'immediate' in which to consider one's reply or consequent action, with consideration toward the short-term and long-term effects of conduct enabling a streaming dynamic with specific goals in mind and tactical plans to achieve them.

The physics/metaphysics governing the Star Game involve causal and acausal interactions that help develop long-term planning strategies broken up by smaller intermediate steps. Moving up or down to this board or that in order to arrive and assemble the winning combination on Mira, has its roots in human interactions with elements of guise, deception, aggression, premeditation, stealth and cunning, for instance.

E.g. In the short-term it may be desired to respond negatively to an aggressor, positively to an ally, and to meet either of these negative/positive modes with the following:

Negative > Negative	Negative > Positive
Positive > Positive	Positive > Negative

But in most cases short-term emotional involvement clouds judgment of repercussions tied up in the greater context one's reply hinges on. But the Star Game and its physics allow for neutralizing responses, a trade-off in the now as part of the greater strategy later on; hence patience and a tendency to expand one's chronological span of perspective out beyond the moment, to years, decades, or even centuries thus lending the foundations of Aeonic-style thinking. In this mode, emotion in the immediate is rendered trivial and is thus controlled not to arise and obscure the greater goal of which a minor interaction is but a shadow. Rather as per the Star Game, all shadows should be manipulated into the Aeonic span and treated as single whispers that combined for a mighty choir of one's will: one block at a time.

Silence, Stillness, awareness of a layered reality and awareness of the energetic nets that are being created around oneself via the manipulations of the 'boards' by others, intuition of others motives and the amassing of many kinds of game-players tactics are some of the other strategic benefits, techniques, and modes of conduct learned by playing the Star Game that enable an advantage in perception to be developed prior to running a Temple.

~ + O + ~

***: Since publication, a 3d Stargame module known as the ASG3d has been developed by the Temple of THEM. See Appendix for documentation.

Star Game Construct Method

"I experimented with and built several different versions of the star game and have found a method that works quite well and is esthetically pleasing. In fact, this plan is now what I am providing and recommending to my initiates.

First, buy or cut a wooden bottom "plate" of about 18 inches across. Also acquire a 7/8th inch dowel that is 36 inches in length and a 36 inch length of ¼ inch dowel. Counter sink a screw hole up through the bottom middle of the base plate and attach the dowel with a 11/2" wood screw.

Next, find 4 chess boards (our local K-Mart has inexpensive wooden boards for US$4.95). The four chess boards will provide seven 4 X 7 "squares" Star Game boards. You want to cut them with a table saw (I went to a local cabinet shop and he did it for $5.00) in the 4X7 square configuration because you will need to drill the 7th square will a 7/8th inch hole for the dowel to fit through.

After you have cut the boards and drilled them with the 7/8th" hole through the middle of the 7th square row , slide them down the upright dowel until you have the spacing the way you want it. Mark with a pencil the place you want the board to rest on the upright for the proper spacing, and drill the ¼ inch hole through the upright at right angles from the way you want the board to rest (keeping in mind that the helix configuration will require balancing the boards on the upright doweling).

Once you have the hole drilled, cut a 1 ½ inch of the quarter inch dowel and tap it through the upright sliding the board down to rest on the cross piece. Continue up the length of the upright until all seven boards are attached and arrange the helix.

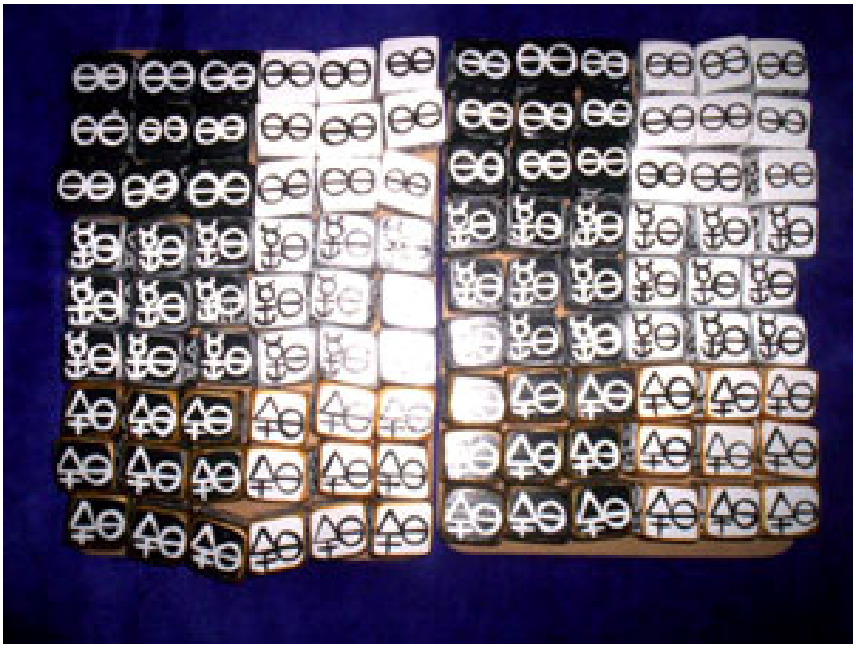
The top can be finished as desired (I have cut a cosmic wheel that I attached the top).

As to the pieces, I found a local hobby shop that had wooden rounds that I spray painted black and white and painted the appropriate symbols on.

The edges of the boards and the base of the upright can be painted as desired. This Star Game is sizable, has great presence, gives enough room to view pieces and move them without disturbing other pieces on the board levels.

I trust this helps.

The Basic Stargame



The Star Cubes [Trimmed in Gold, Silver, Bronze]

RECORDS OF AN ONLINE STAR GAME TOURNAMENT

STAR GAME #Black Tournament / NL Vs friend

Initiates in Play:
Niger Lupus (White) Vs friend (Black)

Rules of Play:
*Standard Set up of Pieces (No Esoteric Alterations of Sympathy)
*A 3 move time limit on Naos applies.
*There is no limit on Mira.
* A penalty incursion will be included designed to encourage closer and more careful analysis of each move made. At any time a player is given cause to remind hir opponent that a move is erroneous or the incorrect coordinates/alchemical transmutation is stated, the player who notices hir opponents mistake may point it out and proceed to remove any one piece of hir opponents pieces from the board. This piece cannot re-enter play.
*Differentiation of alchemical powers applies only to the Mira Board, whereby Salt may move onto the opposite colour squares to form the winning combination, but only on to the associated square and no further differentiation of powers applies.

To Win: 5 on opposite colours.
White assembled on Black Squares: #1sal/sul #3mer/mer #5sul/sul #7mer/sul #9sal/sal
Black assembled on White Squares: #10sal/sal #12mer/sul #14sul/sul #16mer/mer #18sal/sul

Prize:
Each initiate has formulated a black magickal desire to play toward – to be fulfilled upon winning the Game.
friend "Ey Mws Ley Drst Pze Opy Rd Ied"
Niger Lupus: "Avr Un Cpgn Mca Er Dib"

The opening move will be taken by Niger Lupus (White).

STAR GAME Chart 1

#1. NL Deneb 14 (sul/sul) to Deneb 5 (sal/sal) *taken black sul/sul* <N14*1>

#2. friend D11 (sul/sul) to D8 (sal/sal) *taking white sul/sul* <N5*1>

#3. NL N14 (sul/sul) to D1 (sal/sal) *taken black sul/mer*

Niger. You have incorrectly stated the alchemical alignment. Sq. Deneb 1 is occupied by black sul/sal; sul/mer occupies [D3]. Your move will be processed, but you must now forfeit one of your pieces of my choosing. I choose white Rigel 14 mer/sul to be removed from play.

#4. f N5 (sul/sul) to D16 (sal/sal) *taking white sul/mer*

Sorry, but you are wrong,
Deneb1 is occupied by black sul/mer how for Standard Set up of pieces.
"Deneb has six pieces of white and six of black from the gamma set, placed as the alpha set on Sirius."
and this is the link of standard Set up of Sirius:
http://camlad9.tripod.com/fig1.jpg
Perhaps you have set up the pieces on inverted board,
we has said of it via email.
Then, you re-insert my mer/sul on Rigel14,
And you have hence wrong also #4, D16 = sul/sal and not sul/mer
I will post my next move, and will choose your piece to be remove.

Our apologies Niger - you are correct. Our boards are inverted as you have said and thus our playing fields are unsynchronised. They have now been altered and we accept the forfeit for our transgression.

A mundane but important note for the game: As regards the procedure for processing invalid moves, the square number quoted will take precedent over the alchemy quoted. I.e. The opponent and penalized player will move the offending sul/sul piece to the square number stated in the

move, and remove the piece on that square number [because of the alchemical power of the sul/sul] but no attempts may be made by the penalized player to interpret the processing of the move to allow the switching of squares to correct the alchemy, i.e. I may not move to D18 which contains the alchemical piece I wished to take, but must play through to D16.

So,
#4. f N5 (sul/sul) to D16 (sal/sal) *taking white sul/SAL*
I await your next move and details re my forfeit.

#5. NL D18 (sul/mer) to N14 (sul/sul)
<N14*1>
***Friend, I choose to be forfeit your piece on D7 sul/mer

Forfeit confirmed
#6. f D9 (sul/sal) to N7 (sul/mer)

#7. NL D12 (sul/mer) to N12 (sul/sul)
<N14*2 N12*1>

#8. f D3 (sul/sal) to N5 (sul/mer)

#9. NL N14 (sul/sul) to R5 (sal/sal) *taken black mer/sul*
<N12*2>

#10. f R1 (mer/mer) to N9 (mer/sul)

STAR GAME CHART 2

#11. NL N12 (sul/sul) to Ant5 (sal/sal) *taken black mer/sul*

#12. f N3 (sul/sal) to N11 (sul/mer)

#13. NL D10 (sul/sal) to N14 (sul/mer)

#14. f R3 (mer/sal) to N2 (mer/mer)

#15 NL R14 (mer/sul) to N12 (sul/sal)

#16. f An11 (mer/sul) to R11 (sul/sal)

#17. NL An8 (mer/sul) to R14 (sul/sal)

#18. f An7 (mer/mer) to R7 (mer/sul)

#19. NL R14 (sul/sal) to N17 (sul/mer)

#20. f R7 (mer/sul) to N3 (sul/sal)

STAR GAME CHART 3

#21. NL N14 (sul/mer) to N10 (sul/sul)
<N10*1>

#22. f R11 (sul/sal) to N13 (sul/mer)
[Note: Move 21 associated with Chart #3.] [[This correction does not constitute a penalty]]

#23. NL An14 (mer/sul) to R14 (sul/sal)
<N10*2>

#24. f D8 (sal/sal) to N8 (sal/mer)

***Forfeit
You have moved your black salt's piece on WHITE square on Naos.
But, you can move your salt's pieces on white squares ONLY on Mira and on the correct pattern. I destroy your mer/mer piece on Antares 1.
Now, your piece on N8 (sal/mer) stays on this square or is also it removed ?
I wait your confirmation of forfeit and after I post my next move.

Very nice spotting NL.
An1 (mer/mer) has been removed. And N8 is not allowed to proceed, and must be returned to D8. The removal of multiple pieces applies only to Sul/Sul violations.

For the benefit of others: In order to complete the winning combination which requires placing salt pieces on Opposite colours [a move that is usually forbidden] it was decided to allow Salt pieces to move onto opposite coloured squares on Mira, only to form the correct combination, and only on the squares that formed it. To prevent Salt squares taking liberties elsewhere on the boards this rule was confined to operation on Mira, and somewhat ambiguously stated: any other moves by a salt piece to an *Opposite* {note NL} colour would be penalized.

Let me take this opportunity to introduce a note. When the game is played without that rule by which you have just forfeited me; Sulphur has the power to perform an alchemical transmutation of the original salt designation, taking salt from the causal into the acausal (esoteric) or from black onto white (exoteric); forming salt pieces on opposite coloured squares. This power of sulphur is a natural evolution of the starboard - and essentially the creation of a new type of piece. In StarGame #Black, the power of sulphur to create the new species has been disbarred.

#25. NL N10 (sul/sul) to An3 (sal/sal) *taken black mer/sal*

#26. f An9 (mer/sal) to D9 (mer/mer)

**Forfeit

Mercury on Antares can move only toward Mira and Rigel.

I return the piece mer/sal on An9 and destroy it.

You confirm me the forfeit and after, I will post my next move.

I confirm the forfeit: you're right Mercury pieces may only move two boards, not three. The piece has been destroyed and it is your turn.

#27. NL R14 (sul/sal) to N14 (sul/mer)

#28. f N9 (mer/sul) to N6 (sul/sal)

#29. NL R18 (mer/mer) to N10 (mer/sul)

#30 f N6 (sul/sal) to N4 (sul/mer)

STAR GAME CHART 4

#31 NL R16 (mer/sal) to D14 (mer/mer)

#32 f N3 (sul/sal) to N9 (sul/mer)

#33 NL D14 (mer/mer) to N8 (mer/sul)

#34 f N2 (mer/mer) to N6 (mer/sul)

#35 NL N10 (mer/sul) to N2 (sul/sal)

#36 f Ar5 (sal/sul) to An7 (mer/sal)

#37 NL N8 (mer/sul) to N10 (sul/sal)

#38 f An7 (mer/sal) to R7 (mer/mer)

#39 NL An12 (mer/mer) to R12 (mer/sul)

#40 f R7 (mer/mer) to N 3 (mer/sul)

STAR GAME CHART 5

#41 NL R12 (mer/sul) to D14 (sul/sal)

#42 f S11 (sal/sul) to Ar11 (mer/sal)

#43 NL D14 (sul/sal) to M5 (sul/mer)

#44 f Ar11 (mer/sal) to M17 (mer/mer)

#45 NL M5 (sul/mer) to N8 (sul/sul)
<N8*1>

#46 f (mer/mer) M17 to D11 (mer/sul)

#47 NL N8 (sul/sul) to D11 (sal/sal) *taken black mer/sul*

#48 f S5 (sal/sul) to Ar5 (mer/sal)

#49 NL An18 (mer/mer) to R8 (mer/sul)

#50 f N11 (sul/mer) to N15 (sul/sul) <N15*1>

STAR GAME CHART 6

#51 NL R8 (mer/sul) to N8 (sul/sal)

#52 f N15 (sul/sul) to An16 (sal/sal)[taking white mer/sal]

#53 NL An10 (mer/sal) to R8 (mer/mer)

#54 f M17 (mer/mer) to D3 (mer/sul)

**Forfeit:
You has moved the piece on M17 with move #46,
now M17 is free, and after I has taken this piece with
my move #47. I destroy your piece Ar5 (mer/sal)
You confirm me the forfeit and after I will post my next move.

~ GAME WON ~

STAR GAME #Black / Won by Niger Lupus after 55 moves
Congratulations on winning the #Black tournament, NL, for you are correct regarding the forfeit, and by the numbers, the Victor.
I had hoped to keep 17 pieces to your 21 in order to demonstrate that it was possible to force a draw by making it impossible for you to create the winning combination on Mira, but I have now lost that opportunity owing to my careless management of my records and your seamless playing. May your magical desire be exacted my good man.
As a gesture of goodwill – let us play out the remainder of the game both for your satisfaction and as a service to any others who may follow or be following this challenge. Once again, my hearty congratulations on your win NL!
ISS,
friend

Thanks you for the congratulations, and thanks you for to have played the Game with me.

Vindex est Venturus,
NLupus

#55 NL N12 (sul/sal) to N11 (sul/mer)

Ar5 confirmed destroyed
#56 f N9 (sul/mer) to N12 (sul/sul)

Forfeit You dont have specified <N12*1> for your new sul/sul piece.
The piece N12 remain, but I destroy your Ar1 sal/mer.
You confirm me the forfeit and I will post my next move.
Confirmed.

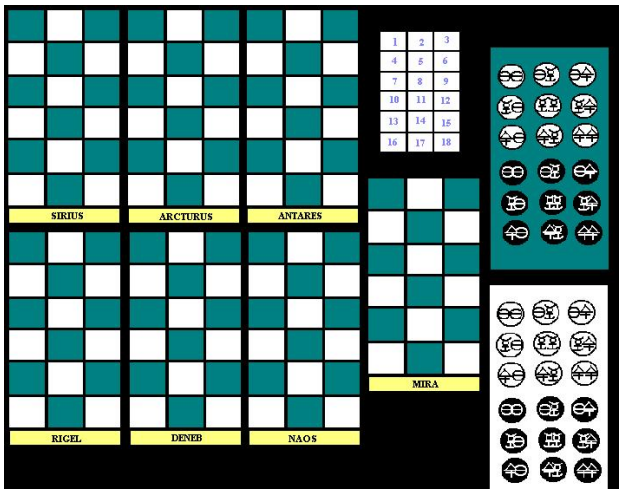
#57 NL R8 (mer/mer) to N9 (mer/sul)

#58 f D3 (mer/sul) to N15 (sul/sal) <N12*2>

Forfeit: The square D3 is free, you dont have mer/sul piece on it. See the move #54 and the forfeit correlate. I destroy your piece S1 (sal/mer). You confirm me the forfeit and I will post my next move.

Confirmed.

NL takes the win.



The Star Game

Introduction:

The Star Game has three main functions: (1) it developes certain higher levèls of consciousness; (2)it is new form of magickal working appropriate to the twenty-first century and beyond; and (3) it is an aid to developing certain magickal skills - aiding mindfullness, concentration and visualization. In addition, it contains the whole esoteric septenary tradition, as well as being simply a 'game' that can be played to a conclusion against an opponent.

The first of the aims detailed above involves,in part, a new way of thinking - for the Star Game develops the capacity to think and understand in symbols. This 'thinking' however is not the rational, causal, logical type associated with 'science'. It is rather the intuitive or 'wholistic' type - the poetic/mystical/magickal which sees connections between things, which brings insight and understanding through breadth. Yet, in tandem with this, it developes the qualities which also lay at the foundation of our conscious development as rational beings: the critical, analytical faculty which is so often lacking in some who study the Occult in general and magick in particular.

In short, the Star Game is a tool - to be used according to the desire of the user. To learn the Game, even as a 'game' takes time and a certain mental effort. Like all genuine magick, it is not intended for the idle or the dilettantes.

Those who are seriously interested in learning the use of this esoteric tool should first construct the septenary game, and practice playing it, either alone or with an opponent, for some time. Then, they should study its magickal symbolism - the seven boards as the spheres of the Tree of Wyrd, the black and white pieces as 'light' and 'dark' (or causal and acausal) personal and cosmic energies, the changes of these pieces over the boards as the changes in individual psyche/ Earth-bound/cosmic energies and so on - and then should they wish, undertake magick using it. Those who wish to go further, should study the aeonic attributions and then, should they wish, construct and learn to use the advanced form of the game. Those who do this will have the satisfaction of belonging to an elite: of being at the very summit of our conscious evolution. It will then be up to them whether they take the boundary ever higher. All genuine Black Magick is an act of defiance against the restrictions imposed by the mediocre and the cowards, and in this sense (as well as others) the Star Game is an act of supreme Black Magick. It is a comment on the mediocrity of the present that only a few will understand this statement.

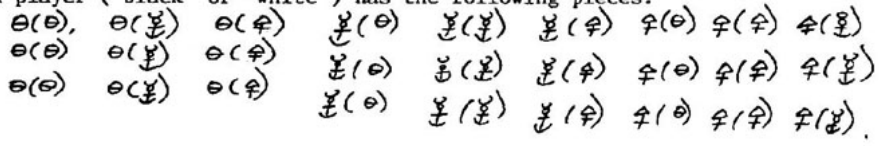
The Boards:

There are seven boards, placed one above the other in a spiral and which form a representation of the septenary Tree of Wyrd. Each board consists of nine white and nine black squares (see fig.1).

Each board is named after a star.

The Pieces:

One set of pieces is white, the other black. Each set consists of twenty-seven pieces,and these are formed from three lots of nine.Thus, each player ('black' or 'white') has the following pieces:



II - $\kappa_c u$:

For $\kappa_c u$ the seven boards represent the seven Aeons, and one Aeon is represented by placing appropriate pieces on appropriate boards - Sirius is the first Aeon (the pre-Hyperborian, sometimes called the Primal Aeon), Arcturus the Hyperborean Aeon and so on. The coming 'New Aeon' is thus Deneb.

To represent the present Aeon the pieces should be changed from their original positions thus:

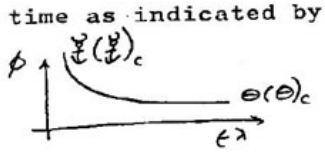
$$S\,\Theta(\Phi)_\lambda \to M\,\Psi(\Theta)_\lambda \;;\; R\,\Psi(\Phi)_\lambda \to N\,\Phi(\Theta)_\lambda$$
$$R\,\Psi(\Phi)_\phi \to M\,\Phi(\Theta)_\phi \quad A\,\Psi(\Theta)_\lambda \to R\,\Psi(\Psi)_\lambda$$
$$N\,\Phi(\Phi)_\phi \to M\,\Theta(\Theta)_\phi \;;\; N\,\Phi(\Phi)_\lambda \to M\,\Theta(\Theta)_\lambda$$

$\kappa_c u$ implies $\delta\phi_\lambda$ (via ϵ^λ): the opening of a gate, which brings ϕ_s to presence in λ_s, predates the beginnings of a particular $\kappa_c u$ by c. 300-400 years.

All $\kappa_c u$ up to the present Western have exhausted their potential by the $\Theta(\Theta)$ stage - although Φ stages (via ϵ^ϕ) are possible.

$$\delta^\lambda \kappa_c u \Rightarrow \Psi(\Psi)_c \to \Psi(\Theta)_c \to \Theta(\Psi)_c \to \Theta(\Theta)_c$$

No $\kappa_c u$ has ever achieved $\delta^\phi \kappa_c u$ because this requires $\phi_\omega \in \lambda_s$ where $\omega \gg \gamma$ and $\kappa_c u \Rightarrow \phi_\gamma \in \lambda_s$: $\kappa_i u \Rightarrow \phi_\beta$ ($\gamma > \beta$). A $\kappa_c u$ lasts between 1,500 and 1,200 years, δ^ϕ declining in intensity during this time as indicated by the symbols:



$\Theta(\Theta)_c$ lasts approx. 400 years.

Each Aeon is associated with a particular higher civilization thus:

Aeon	Associated $\kappa_c u$	Date of end
Sumeric	Sumerian	2298 BC
Hellenic	Hellenic	378 AD
Western	Western	2390 AD

ϕ_s is expressed via $\kappa_i u$ (and in general $\kappa_n u$) for $\kappa_c u$ as an 'ethos' both exoteric and esoteric (which quite often only

I - ϟiu :

In terms of the consciousness of an individual (since $\phi_s \in \lambda_s$ for ϟiu represents consciousness) the pieces are:

☉(☉)	Extravert Feeling type
☉(☿)	" Intuitive
☉(♀)	" Thinking
☿(☉)	Introvert Feeling
☿(☿)	" Intuitive
☿(♀)	" Thinking
♁(☉)	Master of Temple/Mistress of Earth
♁(☿)	Magus/Moura
♁(♀)	Homo Galactica

☉( ) describes 'ego' consciousness; ☿( ) 'self' consciousness, and ♁ 'adeptship' - that is, beyond individuation - the ∈ goal of ϟiu .

Development of consciousness implies an increase of ϕ elements in a particular ϟiu .

To represent a particular ϟiu by the placing of pieces (in order, for example, to work magick upon that particular ϟiu) the operator must first assess the character of the ϟiu using the septenary correspondences as a basis. In order to do this accurately, its helps if various facts about the ϟiu in question are known - such as particular interests, whether any involvement in 'esoteric' groups and so on.

Character is assessed through determining the psychological type of the individual in accordance with the above table then finding appropriate 'Tarot' images linked to the type of consciousness represented by the character.

The Septenary Star Game - Esoteric Theory

Symbolism:

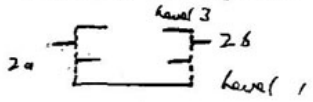
The acausal space is represented by ϕ_s ; the causal by λ_s . ϕ_s is described by ϵ^{ϕ} ; λ_s by ϵ^{λ} . $\mathfrak{t}_{1}u$ symbolizes an individual; $\mathfrak{t}_{\wedge}u$ a group of individuals of number $\wedge$; $\mathfrak{t}_{c}u$ represents a higher civilization.

ϵ is to be read 'within' or 'member of a group/space or sub-space.

General Theory:

All life implies the coincidence of ϕ_s and λ_s . Sentient life implies $\phi_s \epsilon \lambda_s$: this is abstracted into seven stages or levels represented by the seven boards of the game. The two sets of nine pieces represent the ϵ^{ϕ} and ϵ^{λ} aspects of cosmic Change (usually the 'black' pieces being ϕ and the 'white' pieces λ)- or how Being becomes through Time. This expresses the interaction of ϕ and λ through modes of being - Θ , $\lessdot$ or $\lessdot$. Three sets of pieces are used to express the fundamental nature of such Change as aspects of time.

Each board to be a correct representation should consist of three levels as in the 'simple' form of the game - that is, each board would be a complete 'simple Star Game' thus:



However, in practice, this form of the septenary game is not used in the initial stages because of its complexity: its mastery is one of the tasks of the Internal Adept. What follows is applicable to the 'standard' form of the septenary game with seven boards each of eighteen squares.

Magick implies changes in λ_s via ϵ^{ϕ} : the 'cause and effects' understood by science operates in λ_s via ϵ^{λ} .

The movement of pieces implies ϵ^{λ} and ϵ^{ϕ} and this is the essence of the magickal use of the game. ϵ^{ϕ} is represented via $\lessdot$ (or ω)moves and captures, ϵ^{λ} by the other moves. In one sense $\lessdot$ moves represent the duality associated with mercurius - possessed of both ϵ^{λ} and ϵ^{ϕ} elements.

Thus, these nine combinations, three-fold (this triplicity expressing the three 'types' of consciousness - ego, self and beyond-self) spread over the seven boards, gives a complete representation of each individual psyche.

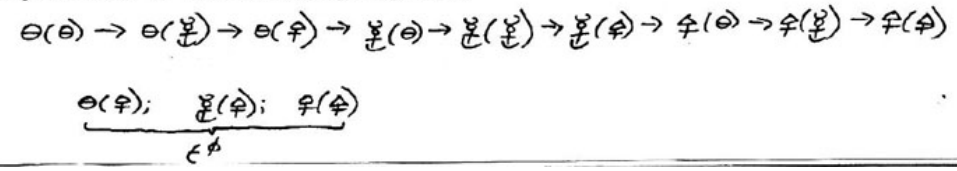
Hence it is possible, using the pieces and the boards, to magickally represent any individual uniquely - and thus a movement of certain pieces can be made, this movement being the change the person who so represents an individual desires to bring about in that individual. The Star Game thus gives the person unlimited, magickal, control of other individuals - should that person wish to use it for magickal purposes. In simple terms, a Star Game representation of a particular person by the placing of the appropriate pieces on the appropriate boards, is a 'magickal model' of that person - as, for example, a wax effigy is in more primative magic. To achieve this representation takes a certain practice and skill in the game, of course.

This magickal use of the game (the details will be given in Part II of this series for those who cannot wait to work them out for themselves) is however only one use of the Star Game when an individual is being represented. Beyond this practical magickal aspect, perhaps its most important use is that is enables an insight into not only oneself but also others - via the symbolism. That is, it shows connections and enables an analysis of the individual psyche in a manner as far beyond the 'psychologies' of today as modern technology is beyond the stone axe.

***

In Aeonic terms, the seven boards re-present the seven fundamental Aeons which we as sentient beings may partake of. As for an individual psyche, these represent an evolution of consciousness - from the first or 'Primal' aeon (when consciousness is just beginning to arise) through the Sumerian to the present Western one. An aeon is basically a representation in archetypal/symbolic terms, of those cosmic/Earth-bound forces which shape our evolution in a mostly unconscious way.As aeons progress, we as individuals may or may not, depending on our own personal/magickal development, be aware of these forces/influences external to us - in traditional magickal terms, the crossing of the Abyss (in the septenary, from Sun to Mars) is when these influences are consciously understood, and the 'self' finally achieves a freedom through this (often only intuitive) understanding.

In the symbolic sense, a new Aeon may be said to emerge when one of the seven 'Gates' is opened. This allows acausal energy to presence on Earth, and this presencing affects the psyche of all those individuals who have not 'crossed the Abyss', the intensity of nature of this depending on various factors. The most important external sign of an Aeon, is the associated higher civilization or culture - that is, the energy of a particular Aeon are expressed via the mechanism of a civilization. Despite the claims of the mystifiers who abound in the 'Occult' there have so far been only five aeons - and five associated higher civilizations which have shaped the aonic energies, via an ethos, and thus contributed to our conscious evolution. This ethos was, in part, religious in the sense that awe was present for the terrestrial 'Gate' (the physical place where the acausal energies were pronounced) and those who channelled its energies (often unconsciously) through a specific magickal technique. Often, a specific myth or legend became associated with this Gate, and as the aeon progressed the energies affected individuals according to their nature: inspiring creativity, creating an 'elan' and a sense of Destiny ... The pattern of aonic energies (ie. their transformation, causally) may be represented by the following sequence:



represented by the re-orientation of 'psychic' elements within us and the emergence of new elements. The three basic symbols of the Star Game - ♁ , and ♇ and ♆ - represent the basic elements from which the psychic energies are formed, when manifest on the individual level. Thus, the nine combinations of these three elements, as the pieces of the Star Game, represent the combination of the energies possible.

However, for a complete description of the individual pysche, these nine combinations are extended over the seven boards on a three-fold basis because the seven boards (re-presenting the seven spheres of the septenary) symbolize the possible orientations of consciousness: in simple terms, the seven spheres and the correspondences associated with them (particuarly the god-forms or archetypes) are present, either latently or expressed, within each individual.

To make this clear, Jung's terminology will be used, although it should be remembered that even this is only one expression of many: the most representative expression being the abstract symbols themselves since these are devoid of the conflict of 'opposites' and the dogmatic/ religious undertones that underlie many of the traditional expressions.

In this terminology, the seven spheres represent the seven fundamental archtypes within our psyche, according to the table given below where the archetypes are expressed in terms of both Greek and Norse mythology: for example, Mercury is the 'trickster' - Loki in Norse, Hermes in Greek. As with all such representations, these are only a guide, an outward expression of inner essence.

In this context, the nine combinations are:

♁(♁)	Extravert	Feeling type		
♁(♇)	"	Intuitive		
♁(♆)	"	Thinking		
♇(♁)	Intravert	Feeling ;	♆(♁)	Master of Temple/Mistress
♇(♇)	"	Intuitive;	♆(♇)	Grand Master(Magus)/ Grand Mistress
♇(♆)	"	Thinking;	♆(♆)	Homo Galactica

Thus (♁) may be said to represent 'Feeling'; (♇) 'Intuition' and (♆) 'Thinking' as these terms are defined by Jung.

Further, ♁ ( ) describes 'ego' consciousness; ♇ ( ) 'self' consciousness, and ♆ ( ) the consciousness beyond the 'self' - that is, beyond 'individuation'. In magickal terms, this is beyond the Adept - that is, the stages represented by the Grades Master of the Temple/Mistress of Earth and so on.

Readers familiar with the works of Jung will notice two things: there is no 'Sensation' type listed, and the development of the individual is described beyond the process of Jungian Individuation, which many have seen as the 'end' of personal development according to Jung's ideas.

The reason for the latter difference is obvious - magick assumes there is no limit to our potential, to our possible evolution of consciousness. The reason for the former difference is more complex, but can be simply expressed by stating that a thorough study of Jung's 'types' shows how close are his 'Sensation' and 'Feeling' types (a thorough analysis is given in the Order MS 'Emanations of Urania') - perhaps his desire to express the psyche in terms of the quaternity which so interested him gave rise to this unnecessary extra type. As it is, the psyche canbe described by the nine combinations above.

The Aim:

When played simply as a game – i.e. without any esoteric object – the aim is to occupy certain squares on the Mira board according to a pattern determined by the players before the game begins.

However, pieces can only stay on the Mira board for three moves – after this, they must move: either across the Mira board (if the move is legal)* or to another board. The first move of the three is taken as the one that brings the piece to Mira.

The first player to place pieces according to the pattern, wins the game.

The pattern most often used is given in fig.4.

Variations:

Two variations in the rule are suggested. These make the game much easier, and may be used while the game itself is being learnt. The first is to suspend the three move limit on Mira – allowing the pieces on that board to remain until they are either moved by the player or captured by the opposing player. If this variation is used, then the players can elect to allow ☿(☿) pieces on Naos to remain for onlt three moves, after which they must move, becoming thus ☉(☉) pieces.

The second variation is to allow the ☿(☿) pieces on Naos to not be able to capture pieces on Mira(this makes the game very easy indeed). To increase the difficulty, the three move limit on Mira may be re-instated.

****

Esoteric Meaning of the Star Game

In general, the seven boards represent the nexus between the causal and the acausal: all evolution is regarded as a progression from the 'lower' realms of the causal to the 'higher' realms of the acausal. Thus, the progression, in magick, from Initiate to Adept to Master/Mistress is marked by the progression from Sirius (sphere of the Moon on the Tree of Wyrd) to Mira (sphere of the Sun) to Rigel (Mars) – see the table below.

The symbolism of the game operates on several levels, the three most important being the individual, the Aeonic (and the associated higher civilization or culture) and the cosmic. Just as the seven spheres and thus the seven boards of the Star Game re-present the seven fundamental forms that the 'energy of Chaos' assumes according to our apprehension, so too do these three levels re-present how that energy (or 'the Being of the cosmos' itself) manifests itself naturally. Of course, many more levels exist, but for simplicity only these three will be considered here.

The individual level concerns how we all, as individuals, have within us by virtue of being individuals possessed of consciousness, the ability to enhance that consciousness. This enhancement may be expressed in many ways – for example, it is the Jungian 'individuation', the magickal path to Adeptship and beyond – but however it is expressed it is simply

*After this move across the board, the piece may stay for a further two moves without being required to move.

The pieces represent combinations of the alchemical symbols ☉, ☿ and ☿, where ☉ is alchemical salt, ☿ alchemical mercury and ☿ alchemical sulphur (see Esoteric Meaning of Star Game, below, for the significance of the symbolism).

An alternate form of symbolism may be employed thus: ☌ as ☉ ; ☽ as ☿ and ☌ as ☿ . This symbolism is more 'abstract' than the alchemical one, and has the advantage of being easier to write on whatever material is chosen to make the pieces - for example, cubes of wood, or small circular counters, painted with the appropriate symbol.

Whichever of these two forms of symbols are used, it should be stressed that symbols must be employed, the essence of the game is the symbolism: like a chess piece, it frees the mind and enables connections to be seen, moves made, pieces transformed and so on.

The Positions of the Pieces:

Six pieces are placed on Sirius (two sets of ☉)for white, and six for black, as in fig. 2.

Arcturus has three pieces for white, and three for black as in fig. 3. Antares has six pieces for white, six for black - two sets of ☿ pieces placed in the same pattern as the ☉ pieces on Sirius: i.e. on the same squares.

Mira has no pieces on it. Rigel has the remaining three pieces of the ☿ sets, placed as the ☉ pieces on Arcturus.

Deneb has six pieces of white, six of black, all from the ☿ set, placed as the ☉ set on Sirius.

Naos has the remaining three pieces of the ☿ sets, placed on the same squares as the ☉ sets on Arcturus.

The Moves:

Each piece, when it is moved, is transformed into the next piece in the sequence, according to the following pattern:

☉(☉) → ☉(☿) → ☉(☿) → ☿(☉) → ☿(☿) → ☿(☿) → ☿(☉) → ☿(☿) → ☿(☿)

Thus, a ☉(☉) when it is moved, becomes a ☉(☿) piece; a ☿(☿) piece becomes a ☿(☉) piece, and so on. When a ☿(☿) piece is moved, it becomes a ☉(☉) piece, and the sequence begins again.

The ☿ pieces (that is, ☿(☉) ☿(☿) ☿(☿)) can move from any board to any other board, to any vacant square, as well as to any vacant square on the board they are already on.

The ☿ pieces (☿(☉) ☿(☿) ☿(☿)) can move across the board they are on to any vacant square, or up or down two boards. For example, a ☿ piece on Sirius can move to either Arcturus or Antares; while a ☿ piece on, say, Rigel could move to Deneb, or Naos, or Mira or Antares, to any vacant square on these boards.

The ☉ pieces (that is, ☉(☉) ☉(☿) ☉(☿))can move only across a board one square at a time to a square of the same colour, or up or down one board to a square of the same colour. Thus, for example, a ☉ piece on a black square on Arcturus could move to a vacant black square on either Sirius or Antares - or move across the Arcturus board to a square of the same colour.

After any piece has been moved according to the rules above and placed on a new square, it is changed for the piece next in the sequence above, and when next moves, moves according to the rules for the new piece.

A ☿(☿) piece on any square on Naos may capture any piece of the opposite colour on any square or any board, except Naos. The piece so captured is removed from the board and plays no further part. After such a capture, the ☿(☿) piece becomes a ☉(☉) piece.

Adepts understand since the esoteric ethos is the essence hidden by the exoteric ethos and is often revealed via 'the Abyss').

It is important to understand that the most important and practical aspect of an Aeon is the associated higher civilization - magickal Aeonic workings shape the ethos of this during the transition period between the ending of one Aeon and the beginning of another. During this time, however, the energies of the old Aeon produce the last transformation of the $\hbar_c u$: the $\Theta(\Theta)_c$ stage, which is usually an Imperium, often military in extent and form of power.

Hitherto, Aeonic workings - when they have been undertaken at all - have concentrated on opening the Gate that presences the power of a new Aeon. Yet it is possible to extend by such workings a $\hbar_c u$ into the Φ stages. For the present, this implies the end of the Western as c.3090 AD instead of 2390 AD. This is the first time in history that such a change is possible, since heretofore the process of Aeonic change has not been consciously understood by Adepts - its was approached mainly via mythological symbolism. It is through the abstract symbolism of the Star Game that full control is possible.

$$\delta^{\phi}\hbar_c u = \Xi(\Phi)_c \to \Theta(\Phi)_c \to \Phi(\Phi)_c$$

$$\delta^{\phi}\delta^{\lambda} = \Phi(\Xi)_c \to \Phi(\Theta)_c : \text{"opening of a gate"}$$

$$\delta^{\phi}_{;}(g) = \sum_{\lambda=1}^{\lambda=7} \beta(\mu)\left[\epsilon_{\hat{\alpha}(\mu)a}\right]\delta^{\phi} \quad \text{where } g = \epsilon_{\mu\hat{\beta}a}$$

APPENDIX IX
Stargame - Further Moves and Insights

The seven boards represent the seven aspects of Kaw according to planetary aspect. To represent a particular Kaw

(1) Determine the psychological type of this Kaw this is the key to personality. Appropriate piece will be placed on ☉ board according to development of Kaw; lower square if neophyte, next sequence square if an initiate etc.

☌ (black) piece is placed at opposite end of ☉ board in same sequence.

(2) Next, place all pieces according to original sequence as per ordinary Septenary Game. this is for Neophyte.

(3) Decide development of Kaw : Initiation implies Arcturus pieces move thus: ♁ (♃) ☌ Rigel squre becoming this ☿ (♁) ☌ - the Rigel square depending on personality type.

b		c
	a	
d		f
	e	

☌

i) Rigel ♁(♃) ☌ if Extrovert Thinking (a)

ii) R ♁(☿) ☌ if Extrovert Intuitive (b)

iii) R ♁(♁) ☌ if Extrovert Feeling

iv) d if Introvert Intuitive ☾ ♃ (☿) ☌

v) e if Introvert Thinking ☾ ♃ (♃) ☌

vi) f if Introvert Feeling ☾ ♃ (♁) ☌

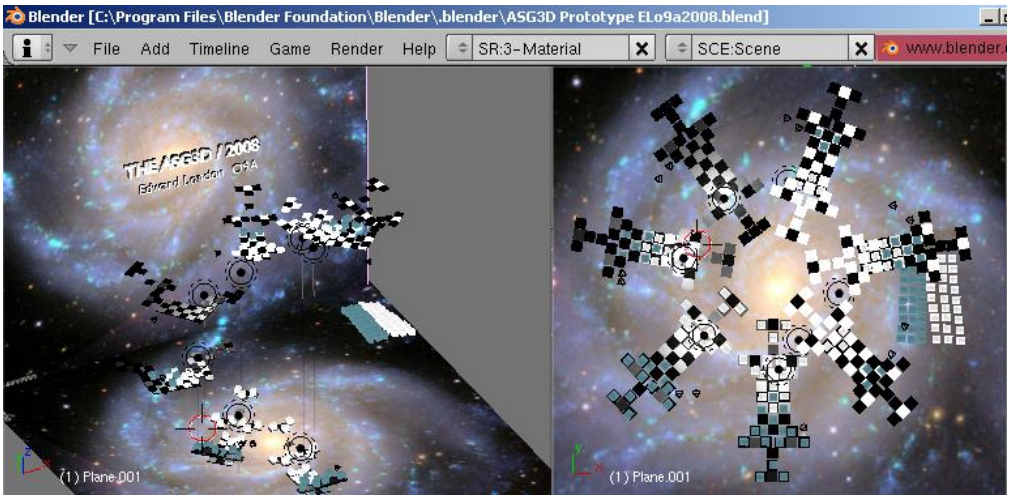
(4) Ext. Adept implies S ♁ (♃) ☌ > S ♁ (☿) ☌ > S ♁ (♃) ☌
and if necessary (i.e. verging toward the next stage): S ♁(♃) ☌ > R ☿ (☿)

(5) Internal Adept implies pieces on Antares, Sirius, Arcturus and Rigel move (how the pieces move is a secret revealed only to those who have attained the Grade of Internal Adept; for obvious reasons.

APPENDIX:

The ASG3d Project

+O+



As mentioned in the recent file uploaded to the Temple, development on a three-dimensional Star Game has begun by the +o+. The aim of this development is to bring the ASG to the next level via the creation of a 3-dimensional representation that will enable certain possibilities to be freely enabled [such as simultaneous spatial containment in 2d and 3d - making the Game compact] and others [such as backgrounds, secret moves to be stored, different rules to be applied with the programming of a few buttons. etc] to be realized for the first time and an open platform for Initiates to begin learning the fundamentals of Abstract Reasoning. Thus opening out the Seven-Fold Way in an entirely new [and essential] direction.

To achieve this, a project is being undertaken [In the form of a Challenging Role too as the complex world of coding must be learned in order to make this possibility manifest] in the spirit of ONA's "Copyleft' attitude with a prototype being designed using a mixture of Blender [A free downloadable 3-D software platform] and Python [A new refined code system, also Free, that replaces much of the complexity in currently used coding systems such as C++ or C#] and a Binder called PyOpenGL which allows Blender and Python to speak to one another. All of the above software engines are free and distributed under a GNU license, [www.**gnu**.org/licenses/gpl.html] which basically means that the software is distributed freely, has no copyright, and allows other coders, users to modify the products produced with OpenGL/Python/Blender etc.

What is being designed will constitute a fully 3-D environment enabling a user to immerse themselves in the StarGame in a truly abstract environment. A prototype GUI [Or Graphic User Interface] has been designed for planned code that will enable the user to fluidly move pieces, rotate cameras, apply settings such as difficulty,

allow multi-player, navigate from one board to another quickly and efficiently, block illegal moves, and options that will enable a 2D window to be visible that shows all of the pieces and their locations at once to determine game strategy.

After getting to grips with the program Blender, a 3D model of the advanced StarGame was created, [this creation alone revealing further secrets of the Game.] And at this time work is being done to discover how to texture map cubes in order to provide the first "playable" stargame.

We say "playable" because while the boards can exist, and cubes can be provided for a user to manipulate manually using the mouse and keyboard into positions on those boards, thus approximating a game – there is as yet no code for the ASG project, this requiring a certain amount of learning time to acquire the skills necessary to do what is desired to be done. Nevertheless, the potential for the blender file to create a 3d matrix where cubes can be rotated moved and ultimately mapped to play a rudimentary 3d stargame does exist now at this present time with Blender for others to use. Either via our file or through their own.

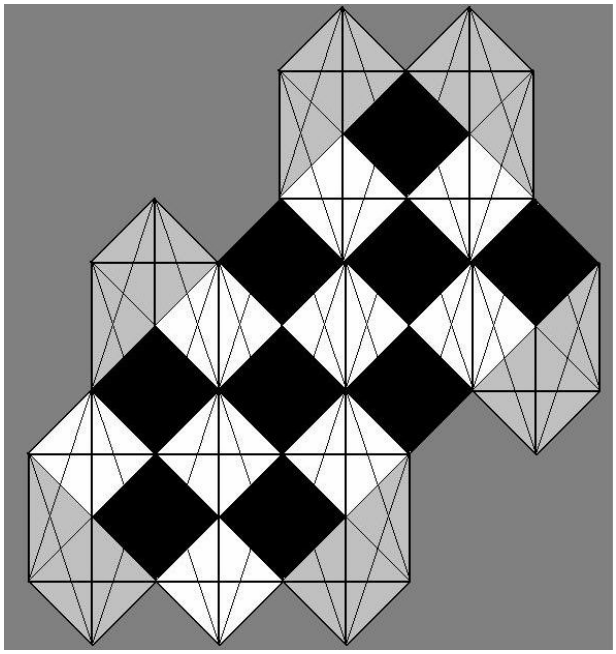
A navigational manual written by the +o+ to shortcut reading the lengthy and sometimes complex manuals of Blender will be provided to enable users new to Blender to quickly get to grips with 3D space and perform the functions necessary to play the ASG. It is in no small part due to the support of family and friends who have contributed to our sub-project the Black Glyph Society that the funds necessary to buy a computer powerful enough to run this software has been afforded to us and we thank each and every one of you for making this project possible with that support. What goes around - comes around.

There are various intentions for this version of the ASG, including the addition of animation to rotate a giant sphere of black stars around the entire construct or marked with accurate maps of both celestial hemispheres in order to teach astronomy while an Initiate plays. Esoteric and Exoteric difficulties of play, which entail using more or less abstract symbols in the Game Interface so as to even further cause the game to be symbolic: I.e. using planetary symbols on buttons instead of words are also possible fture developments. The idea being to create a truly immersive experience; but that being said; this is an ambitious but by no means definitive beginning: from the 3d will come the 5d. And from the 5d it is hoped to take the immersive experience higher, using such systems as VR and Bio-feedback.

As it is known, the +o+ has written several treatises on the StarGame hosted within our archives. In particular the intuitive guide to the StarGame within the MSS "Black Magical Sympathy and the Star Game" has taken an interesting turn with the Order confirming the method of applying Abstracts to the boards by breaking the board in various fields or 'micro-matrixes' in order to capture representations of a form, object, energy etc. to be more or less identical to their own. To this end the +o+ is writing a new manual on the Star Game that will deal in greater detail with these matrixes and use visual means to further elaborate on how all abstractions can be represented within the simple confines of Seven Degrees. Although the theory

itself is simple – it does require being able to think abstractly, a process which does not come easily to all persons.

+O+



[Nine Tetrahedrons forming a Star Board]